

ABSTRACT

Title of dissertation: VISION OF EQUINOX FOR ORCHESTRA

Maiko Chiba, Doctor of Musical Arts, 2005

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The artistic play of light seen on a pyramid in some Mayan ruins located in Cancun, Mexico provided the inspiration for *Vision of Equinox*. On both the spring and autumn equinox days, the sunlight projected on the pyramid forms a shape which looks like a serpent moving on the stairway of the pyramid. *Vision of Equinox* was composed with an image of light as the model for the artistic transfiguration of sound. The light image of sound changes its shape in each stage of the piece, using the orchestra in different ways - sometimes like a chamber ensemble, sometimes like one big instrument. The image of light casting on a pyramid is expressed by descending melodic lines that can be heard several times in the piece. At the final climax of the work, a complete and embodied artistic figure is formed and stated, expressing the appearance of the Mayan god Quetzalcoatl, the serpent, in my own imagination.

The light and shadow which comprise this pyramid art are treated as two contrasting elements in my composition and become the two main motives in this piece.

To express these two contrasting elements, I picked the numbers “5” and “2,” and used them as "key numbers" in this piece. As a result, the intervals of a fifth and a second (sometimes inverted as a seventh) are the two main intervals used in the structure. The interval of a fifth was taken into account for the construction of the pyramid, which has five points of contact. The interval of a second was selected as a contrasting sonority to the fifth. Further, the numbers "5" and "2" are used as the number of notes which form the main motives in this piece; quintuplets are used throughout this piece, and the short motive made by two sixteenth notes is used as one of the main motives in this piece. Moreover, the shape of the pyramid provided a concept of symmetry, which is expressed by the setting of a central point of the music (pitch center) as well as the use of retrograde and inversion in this piece.

VISION OF EQUINOX FOR ORCHESTRA

By

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Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2005

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2005

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INSTRUMENTATION

3 Flutes (Flute I doubling Piccolo, Flute III doubling Alto Flute)

2 Oboes

1 Cor Anglais

3 Clarinets in Bb (Clarinet III doubling Bass Clarinet)

2 Bassoons

1 Contrabassoon

4 Horns in F

3 Trumpets in Bb

2 Tenor Trombones

1 Bass Trombone

1 Tuba

Percussion (5 Players)

Percussion I

Suspended Cymbal

Gong

Cymbals

Percussion II

Triangle

Wood Blocks (high and low)

Bass Drum

Whip Crac

Percussion III

Glockenspiel

Guero

Bongo Drums

Percussion IV

Vibraphone

Sleigh-bells

Percussion V

Antique Cymbals

Marimba

Sleigh-bells

Tubular-bells

2 Harps

Celesta

Strings

Duration: about 20 minutes.

This score is noted in C.

Vision of Equinox
for orchestra

Maiko Chiba (2005)

1

♩ = 52

Flute I (Piccolo)

Flute II

Flute III

Oboe I

Oboe II

Cor Anglais

Clarinet I

Clarinet II

Clarinet III (Bass Clarinet)

Bassoon I

Bassoon II

Contrabassoon

Horn I

Horn II

Horn III

Horn IV

Trumpet I

Trumpet II

Trumpet III

Tenor Trombone I

Tenor Trombone II

Bass Trombone

Tuba

Percussion I [S. Cymbal]

Percussion II [Triangle]

Percussion III [Glockenspiel]

Percussion IV [Vibraphone]

Percussion V [Antique Cymbals]

Harp I

Harp II

Celesta

Violin I

Violin I divisi.

Violin II

Viola

Violoncello

Double Bass

pp p mp mf A₅ mp f

♩ = 52

This page of a musical score is for a symphony, featuring a large ensemble of instruments. The score is written for a 4/4 time signature and includes a tempo change to 60 bpm. The instruments are arranged in a standard orchestral layout, with Flutes (Fl. I, II, III) at the top, followed by Oboes (Ob. I, II), Clarinets (Cl. I, II, III), Bassoons (Bsn. I, II), Horns (Hn. I, II, III, IV), Trumpets (Tpt. I, II, III), Trombones (Tbn. I, II, B. Tbn.), Percussion (Perc. I, II, III, IV), Harp (Hp. I, II), Cello (Cel.), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score includes various dynamic markings (mp, mf, f, ff, p, cresc., decresc.), articulation (accents, slurs, trills), and a section marked 'A' with a tempo change to 60 bpm. The percussion section includes a 'Wood Blocks' part. The harp part includes a 'Bb' (B-flat) part. The cello part includes a 'f' (forte) part. The violin part includes a 'p' (piano) part. The viola part includes a 'ff' (fortissimo) part. The violoncello part includes a 'ff' (fortissimo) part. The double bass part includes a 'ff' (fortissimo) part.

36 change to flute.

Fl. I

Fl. II

Fl. III

Ob. I

Ob. II

C. A.

Cl. I

Cl. II

Cl. III

Bsn. I

Bsn. II

Cbsn.

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Perc. I

Perc. II

Perc. IV

Hp. I

Hp. II

Cel.

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Db.

♩ = 50

61

Fl. I *mp* *mf* *f*

Fl. II *mf* *f*

Fl. III *f*

Fl. III change to flute.

Ob. I *mf* *f*

Ob. II *mp* *mf* *f*

C. A. *mp* *mf* *f*

Cl. I *mf* *f*

Cl. II *mf*

Cl. III *mp* *mf* *f*

Bsn. I *mf* *p*

Bsn. II *mp*

Hn. I ord. *mp*

Hn. II *mp*

Hn. III

Hn. IV *mp*

Tbn. I

Tbn. II

B. Tbn.

Tba.

Perc. I

Perc. II

Perc. III

Hp. I *mf* *f*

Hp. II *f* *mf* *f*

Vln. I *mp* *mf*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mf* *f*

Vc. *mp* *mf*

Db.

66

Più mosso $\text{♩} = 62$

Fl. I

mp

Fl. II

mp

Fl. III

mf

Ob. I

p

mf

Ob. II

mp

C. A.

Cl. I

Cl. II

mp

Cl. III

mf

mp

p

mf

Bsn. I

mf

Bsn. II

mp

p

Cbsn.

mf

Hn. I

mf

mf

Hn. II

mf

Hn. III

mf

Hn. IV

mf

Tpt. III

mf

Tbn. I

mf

Tbn. II

mp

mf

p

B. Tbn.

mp

mf

p

Tba.

mf

mp

Perc. II

Bass Drum

pp

Perc. III

Perc. IV

p

Hrp. I

mp

f

Hrp. II

mp

f

Vln. I

f

mp

mp

Vln. I

f

mp

mp

Vln. II

f

mf

mp

Vla.

mp

Vc.

f

mp

Db.

f

mp

mp

79

Fl. I

Fl. II

Fl. III

Ob. I

Ob. II

C. A.

Cl. I

Cl. II

Cl. III

Bsn. I

Bsn. II

Cbsn.

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Perc. III

Perc. IV

Hp. I

Hp. II

Cel.

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Db.

[illegible]

D

107

Fl. I

Fl. II

Fl. III

Ob. I

Ob. II

C. A.

Cl. I

Cl. II

Cl. III

Bsn. I

Bsn. II

Cbsn.

Hrn. I

Hrn. II

Hrn. III

Hrn. IV

Tpt. I

Tpt. II

Tpt. III
con sord.

Tbn. I

Tbn. II

B. Tbn.

Tba.

Perc. I

Perc. III

Perc. IV

Hp. I

Hp. II

Cel.

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Db.

E

♩ = 60

Più mosso ♩ = 60

[illegible]

184

Fl. I

Fl. II

Fl. III

Ob. I

Ob. II

C. A.

Cl. I

Cl. II

Cl. III

Bsn. I

Bsn. II

Cbsn.

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Perc. II

Perc. V

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Db.

[Bass Drum]

mf

f

ff

p

194

Fl. I

Fl. II

Fl. III

Ob. I

Ob. II

C. A.

Cl. I

Cl. II

Cl. III

Bsn. I

Bsn. II

Cbsn.

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Perc. I

Perc. II

Perc. V

Hp. I

Hp. II

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mp

mf

f

div.

Wood Blocks

This page of the musical score contains the following elements:

- Page Number:** 224
- Tempo/Beat Markings:**
 - $\text{♩} = 50$ (Quarter note = 50)
 - $\text{♩} = 48$ (Quarter note = 48)
- Instrument Staves:**
 - Fl. I, Fl. II, Fl. III (change to flute)
 - Ob. I, Ob. II
 - C. A.
 - Cl. I, Cl. II, Cl. III
 - Bsn. I, Bsn. II, Cbsn.
 - Hn. I, Hn. II, Hn. III, Hn. IV
 - Tpt. I, Tpt. II, Tpt. III (con sord., senza sord.)
 - Tbn. I, Tbn. II, B. Tbn., Tba.
 - Perc. I, Perc. II (triangle)
 - Hp. I, Hp. II
 - Cel.
 - Vln. I, Vln. II
 - Vla.
 - Vc.
 - Db.
- Dynamic Markings:** *p*, *mp*, *pp*, *mf*, *f*, *rit.*
- Articulation:** *acc.*, *stacc.*, *leg.*, *marcato*, *rit.*
- Other Markings:** *change to flute*, *con sord.*, *senza sord.*, *triangle*, *pp*, *p*, *mf*, *f*, *rit.*, $\text{♩} = 50$, $\text{♩} = 48$

249

Fl. I

Fl. II

Fl. III

Ob. I

Ob. II

C. A.

Cl. I

Cl. II

Cl. III

Bsn. I

Bsn. II

Cbsn.

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Perc. I

Perc. II

Perc. III

Perc. IV

Hp. I

Hp. II

Cel.

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Db.

I Più mosso (♩ = 58)

260 $\text{♩} = 63$

Fl. I *f*

Fl. II *f*

Fl. III

Ob. I *f*

Ob. II *mf* *f*

C. A. *mf* *mp* *mf* *f*

Cl. I

Cl. II *f*

Cl. III *mf* *f*

Bsn. I *mf* *f*

Bsn. II *mf* *f*

Cbsn. *mf* *f*

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II *mf* *f*

Tpt. III *mf* *f*

Tbn. I *mf* *f*

Tbn. II *mf* *f*

B. Tbn. *mf* *f*

Tba. *mf* *f*

Perc. I

Perc. II (Wood Blocks) *mf*

Perc. III

Hp. I

Hp. II

Cel.

Vln. I *mf*

Vln. I *mf*

Vln. II *unis.* *mf* *f*

Vla. *mf* *f*

Vc. *mf*

Db. *mf*

288

Fl. I

Fl. II

Fl. III

Ob. I

Ob. II

C. A.

Cl. I

Cl. II

Cl. III

Bsn. I

Bsn. II

Cbsn.

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Hp. I

Hp. II

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Db.

cresc.

f

ff

mf

mp

port.

Gong

Bass Drum

S. Cymbal

with soft mallets

297

Fl. I

Fl. II

Fl. III

Ob. I

Ob. II

C. A.

Cl. I

Cl. II

Cl. III

Bsn. I

Bsn. II

Cbsn.

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Hp. I

Hp. II

Cel.

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Db.

J = 52

312 Meno mosso $\text{♩} = 44$

Fl. I *mf*

Fl. II *mf* *pp* *p*

Fl. III *mf*

Ob. I *mf*

Ob. II *mf*

C. A.

Cl. I *mf* *mp*

Cl. II *mf*

Cl. III *mf*

Bsn. I *mf*

Bsn. II *mf*

Cbsn. *mf*

Hn. I *mf* *mp*

Hn. II *mf*

Hn. III *mf*

Hn. IV *mf*

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II *mf*

B. Tbn. *mf*

Tba. *mf*

Perc. II *p* *pp*

Perc. III

Perc. IV

Perc. V

Hp. I *mf* *mp*

Hp. II *mp*

Cel. *mp*

Meno mosso $\text{♩} = 44$
espress.

Vln. I *f* *espress.* *mp* *pp* *p*

Vln. I *mp* *mf* *mp* *espress.* *pp* *p*

Vln. II *mf* *mp* *espress.* *pp* *ppp* *pp*

Vla. *mf* *mp* *espress.* *pp*

Vc. *mf* *mp* *espress.* *pp*

Db. *mf* *mp* *pp*

K

338

Fl. I

Fl. II

Fl. III

Ob. I

Ob. II

Cl. III

Bsn. I

Bsn. II

Cbsn.

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

B. Tbn.

Tba.

Perc. II

Perc. III

Perc. IV

Perc. V

Hp. I

Hp. II

Cel.

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Db.

ppp

353

Fl. I

Fl. II

Fl. III

Ob. I

Ob. II

Bsn. I

Bsn. II

Cbsn.

Hn. I

Hn. II

Hn. III

Hn. IV

Perc. II

Perc. III

Perc. IV

Hp. I

Hp. II

Cel.

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Db.

ppp

p

ppp

pppp

p

ppp

mp

s

5

3

p

s

3

p

pp

ppp

359 poco rit.

Fl. I

Fl. II

Fl. III

Ob. I

Ob. II

Bsn. I

Bsn. II

Cbsn.

Hn. I

Hn. II

Hn. III

Hn. IV

Perc. II

Perc. III

Perc. IV

Hp. I

Hp. II

Cel.

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Db.